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Drawn by Katherine Huger.



ORIENTAL SKETCHES.



WOMAN IN ART

BY ELIZABETH W. CHAMPNEY.

With original illustrations by Numerous Artists.



Drawn by
Ellen Lesley.

ONE of our prominent instructors in art, during a class criticism, wishing to deprecate the excessive finish and delicacy of the work of one of his students, a young man, said, with equal truth and gallantry—

"A few years ago we would have as that *effeminate*. We no longer that the women do so well."

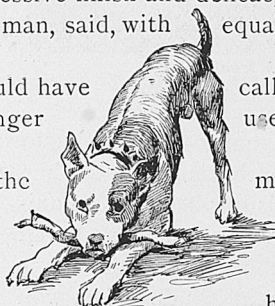
When the very masters, the and business it is to find pupils' work, are convinced, and the girl off the prizes at art schools and exhibitions home and abroad, they right to be considered se-

That such an artist as Gérôme, a sceptic in regard to the mission of women in art, should have been won by the genius displayed in the oriental sketches of Miss Katherine Huger to accept her as his pupil, is ranking her at the outset very high, and Miss Huger has more than fulfilled the prophecy of her master. She is an all-round painter. Her exquisitely decorated fans were the vogue in Paris when she began the



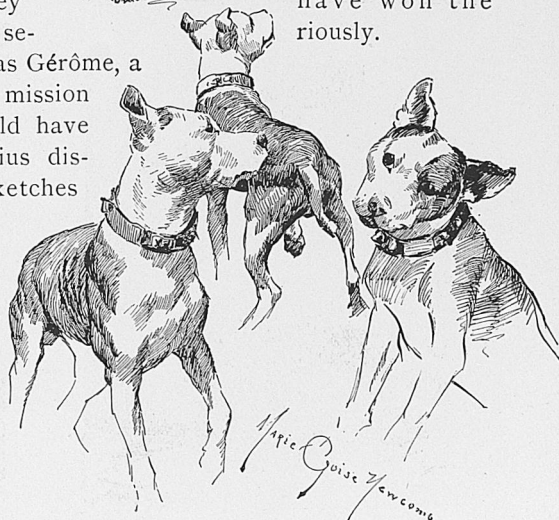
Drawn by
Edith Lesley.

A LOCAL HERO.



called such painting use the word, now

men whose aim fault with their students carry tions both at have won the riously.



Drawn by Marie Guise Newcomb.

A GOODLY COMPANY.

study of *grande peinture* with Gérôme, and her negro studies in the Southern States are as characteristically rendered as her memories of Venice. We do not know that she accepts pupils; but if so, her many-sidedness, admirable training, sympathy and magnetism



Drawn by Florence Mackubin.

IT'S SCOTCH, YOU KNOW.

of her models, a quick—almost humorous—appreciation of doggish vices and virtues, and a fine enthusiasm for the horse, which she considers one of the noblest of creations. She is our best-known animal painter among women, and well deserves her honors. Elizabeth Strong, whose skill in painting dogs has won



Drawn by Clara W. Lathrop.

BY HER OWN FIRESIDE.



Drawn by M. E. Dignam.

A SEQUESTERED SPOT.

would make her a most desirable teacher.

Another woman who has had the advantage of the best European training and has profited by it is Mrs. Marie Guise Newcomb. Her studies of dogs and horses show in their handling the virile strength of her master, Schenck, plus a womanly sympathy in her understanding of the individual character

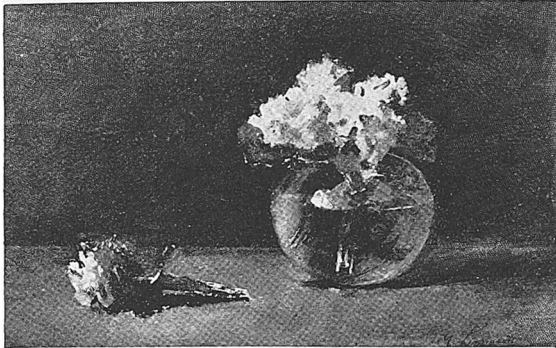


Drawn by Mary Berri Chapman.

THE SENTINELS.

recognition in Europe, and who was a pupil of Van Marcke, is also in New York this winter. No other American women have studied animals more seriously, though Florence Mackubin shows much facility in her portraits of dogs, and Grace Hudson introduces them cleverly in her illustrations of Indian life, as does Ethel Isadore Brown in her dainty sketches of society.

After Paris, more of our art students go for instruction



Drawn by Margarette Lippincott.

A BIT OF FRAGRANT COLOR.

to the Netherlands than to any other country of Europe, drawn, doubtless, by the excellence

of the academies, in which women have an equal footing with the men; by the art movement among the younger painters; by

the exquisite Dutch landscapes duplicated in the amber reflections of the quiet canals, such as Mrs. C. B. Coman loves to paint, and by the galleries of delightful

old masters. We have two women of exceptional ability—Clara T. McChesney and Clara W. Lathrop—who have responded to this fascinating Dutch influence. Miss McChesney's water-colors have the charming tone of the Dutch masters, quiet and serious, with a delightful feeling of earnestness and conscientiousness in their simple subjects, mostly dim interiors of peasant homes painted with a sentiment which has nothing to do with sentimentality, and gives "a sense of nearness" to the poor people represented, which the artist must



Drawn by Helen E. Keep.

THE BUGLER.



From a painting by Grace Hudson.

ON GUARD.



Drawn by Gertrude Greene.

UP TO DATE.



Drawn by Clara T. McChesney.

THE NOONDAY MEAL.

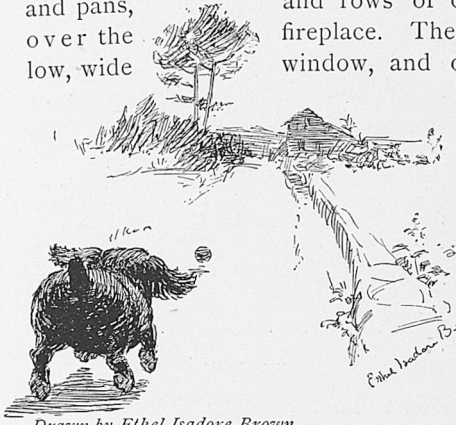


From a painting by Eurilda France.

IN FLANDERS.

have felt in painting them. Miss Lathrop, describing the sketching grounds which she has so charmingly rendered, writes :

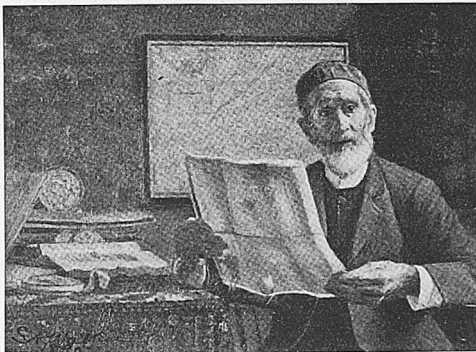
"We were in a little out-of-the-way fishing village, known only to artists, where the peasants were willing to pose in their own homes. The color was charming, with the dull red walls, shining copper pots and pans, and rows of old delft plates over the fireplace. There was always a low, wide window, and often a quaint old clock, and everywhere bits of pottery in dull yellows and greens."



Drawn by Ethel Isadore Brown.

AFTER THE BALL.

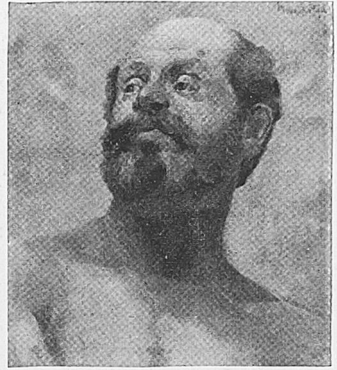
eyes in weary days of absence to see mother in the old her delicate fingers busy with her accustomed work, or



From a painting by Sophia Walker.

WALL STREET NEWS.

china which she brought into the family as a bride ; or father in his easy-chair at his writing-table looking up from his newspaper, with his pet books about him. Such canvases will never be sent to the garret or the auction-room, for they are full of living associations to friends and are interesting as pictures to strangers.



Drawn by Grace Randolph.

A STUDY IN STRENGTH.

Mrs. France is another artist who loves to touch the heart and who has the power to do so.

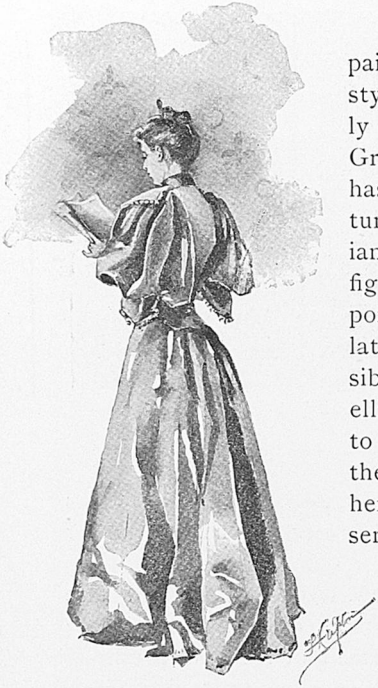
Miss Sophia Walker treats portraiture from the stand-point of the *genre* painter ; and such a portrait of a loved face must be inexpressibly precious to its possessor.

How the blessed tears must spring to the familiar corner, breaking the seal from her boy ; or taking tea from



Drawn by Agnes D. Abbott.

PICTURESQUE NEW YORK.



Drawn by Florence K. Upton.
HER LAST NEW GOWN.

Another portrait-painter with another style, distinctively manly (in its best sense) is Grace Randolph. She has but recently returned from the Parisian ateliers, and her figure paintings and portrait busts have the latest traditions. Possibly her study of modelling has contributed to her skill in depicting the planes which gives her painted heads their sense of *reality* as all-round objects and not flat surfaces.



Drawn by Martha S. Baker.

A PEASANT TYPE.

The drawing of the human figure, conceded to be the most difficult branch of art, is also the favorite one with the ambitious student, and one in which she frequently succeeds. Mary Buttles is a portrait painter. Edith and Ellen Lesley, Helen E. Keep, Gertrude Greene, Florence K. Upton, Helen Jeffrey, and Abby E. Underwood draw figures very cleverly for illustration. Martha S. Baker, of the Chicago Art Institute, is interested in illustration as a teacher.



From a painting by Katherine Langdon Corson.

NOVEMBER WOODS.



From a painting by Clara Weaver Parrish.

A DECORATIVE PANEL.

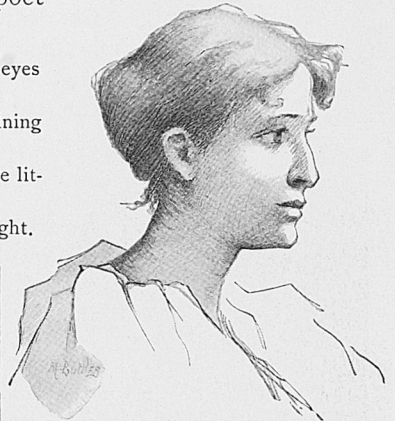
Mrs. Dixon's skill in the composition of important figure paintings has obtained for her a wide and enviable reputation. Her pictures of young girls and of child-life are also deservedly popular—a field in which she meets a rival worthy of her steel in Miss Maria Brooks, an English lady, who has captured New York by her charming rendering of children. It must have been before one of Miss Brooks's canvases that the poet wrote—



Drawn by Ellen Lesley.

AN INTERESTED LISTENER.

With merry dancing eyes
and flying curls,
And robes of shining
white,
Oh! very beautiful are lit-
tle girls,
And lovely to the sight.



Drawn by Mary Buttle.

A STUDY.



From a painting by Frances Carlin.

THE OLD MILL.

Some of the most talented of the women of the day are among the youngest, and some who have never profited by the European schools have yet found their own expression in a most acceptable manner. Mary R. Williams is one of these; an artist with rare poetic instinct and feeling. Her

pastels and water-colors have been received with enthusiasm by the New York Water Color Club when those of many an old professional were rejected. She is a woman of conscience as well as feeling, and of a fine scorn for all shams. When asked what style she proposed to adopt, she replied: "If I cannot

have a style of my own, I trust I may be spared an adopted one."

It is a little remarkable that landscape—usually first attempted by the tyro in art as its easiest branch (an inch or two more or less on the branch of a tree does not signify, but on a man's nose it does)—landscape, so overrun by men, should be affected by few women painters. Mrs. M. E. Dignam, Mary B. Chapman, Ida C. Haskell, and Eugenie Heller, indeed find figures and landscape of equal interest; but Mrs. Charlotte Whitmore is one of a few in her devotion to landscape pure and simple. She dislikes to have figures introduced in landscape, and says that for her they take away the real restfulness of nature. "Figures are a constant reminder of suspended animation, and are even more tire-



Drawn by Helen Jeffrey.

DEBATING.



Drawn by Ilona Rado.

INNOCENCE.



From a painting by Charlotte Whitmore.

ON THE BIG CHAZY.

some than real people, and almost everyone is glad to get away alone."

Emma E. Lampert, herself a landscapist of merit, advises women not to make landscape a specialty, unless they have great physical strength and perfect health. She says: "The difficulties encountered by a woman working alone in the fields is rarely realized by one who has not had the experience.



Drawn by Ida C. Haskell.

WHERE TROUBLES END.

snow, making festoons of swan's-down on the bare branches, of glittering ice, and dark pools of freezing water, safe alike from tramps and rheumatism. She has another for the spring-time, a little house eight by ten feet, which can be taken apart and put up in any place, in which the easels and other paraphernalia of sketching may be locked overnight.

Mrs. Whitmore's prejudice against figures in landscape will be voted down by all who know the paintings of Lydia Field Emmet. The *plein air* of the school she represents, with its dazzling effects of scintillating light, the best of



Drawn by Mary E. Hart.

CONSOLATION.

The weight of the necessary outfit, the long walks in the hot sun, and the danger of working alone in just the wild sort of places that are especially paintable, are reasons why so few women elect this branch of art."

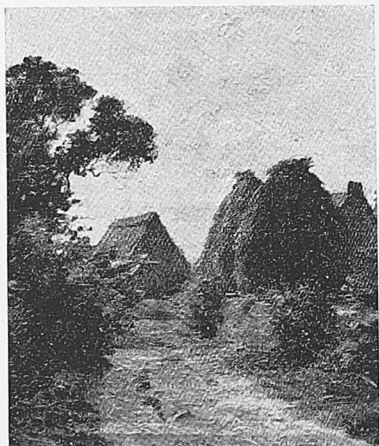
Katherine Langdon Corson has overcome these difficulties by her portable studios. She has two; one on runners for snow, fitted up so that it can be heated, and with a glass front. From this she can paint the charming effects of soft



From a painting by Lucy D. Holme.

A FIELD LABORER.

impressionism, a realism which does not disdain beauty, a knowledge of *fin-de-siècle* methods, with a touch of her own sweet personality, will bring back in her canvases, to all who have been so favored as to know them, the charming girls and sunny downs of Shinnecock. Annie B. Shepley, who is very skilful and successful in portraiture, also testifies to



From a painting by Emma Lampert.

UNDER SUMMER SKIES.

her liking for figures in landscape. "The effects of sunshine, air and color, to me make out-of-door work the most desirable existence in the world." Among other ladies notably successful in this field are Mrs. Julia Henshaw Dewey, Emily Slade, Josephine Wood Colby, Lucia Fairchild Fuller, and Ellen F. Stone. Mrs. Montgomery Sears, of Boston, and Mrs. Egerton Adams, of Chicago (E.L.S.A.), are accomplished water-colorists, and have won laurels for their dash and finesse in the treatment of the head and figure. From landscape with figures there is but a step



From a painting by Claude Raguet Hirst.

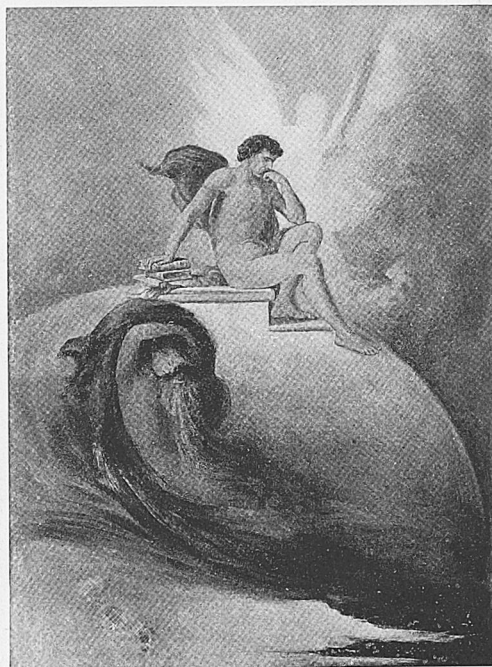
AN OLD COPY.



Drawn by Jennie Lea Southwick.

SALUTE DI VENEZIA.

to land-



Drawn by Ella F. Pell.

EVOLUTION OF THE SOUL.

ing back all the glory of an Italian sunset from its dome and marbles and reflected again in the iridescent water.

Venice is the connecting link between landscapes and marines. Few of our artists, men or women, attempt the changeable, difficult sea ; but Helène



Drawn by Henriette Jamison.

A CASUAL VISITOR.

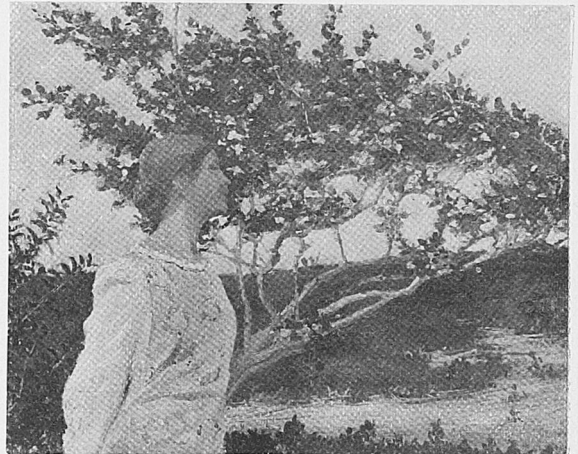
herself fascinated by "the vastness, distance, atmosphere, endless movement, and ever-varying effects of the ocean," and is especially successful



From a painting by Mrs. C. B. Coman.

IN HOLLAND.

Niclay can give the curl of a breaker as seen from shore ; and Fanny B. Tewkesbury acknowledges.



From a painting by Lydia Field Emmett.

SPRINGTIME.



Drawn by Eugenie Heller.

REVERIE.

in harbor and shore subjects.

Our review is little more than a catalogue. We have no space to tell of the high ideals and achievements of such artists as Mary Cassatt, of Mrs. A. McG. Herter's playful fancy and beautiful pictures of Japanese life, of Dora Wheeler Keith's admirable portrait and decorative work, of Louise



Drawn by Abby Underwood.

A MANIKIN.

Cox's charming figure studies, and Ella Condie Lamb's noble designs for church decoration.

Everyone of the exhibitors at the Woman's Art Club deserves mention, as well as other artists whose work is represented in this article, but of whom we have not space to write. Many another highly



From a painting by M. R. Dixon.

AN INTERESTING MOMENT.

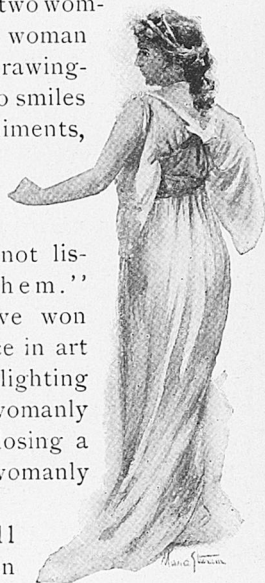


From a painting by Maria Brooks.

TIRED OUT.

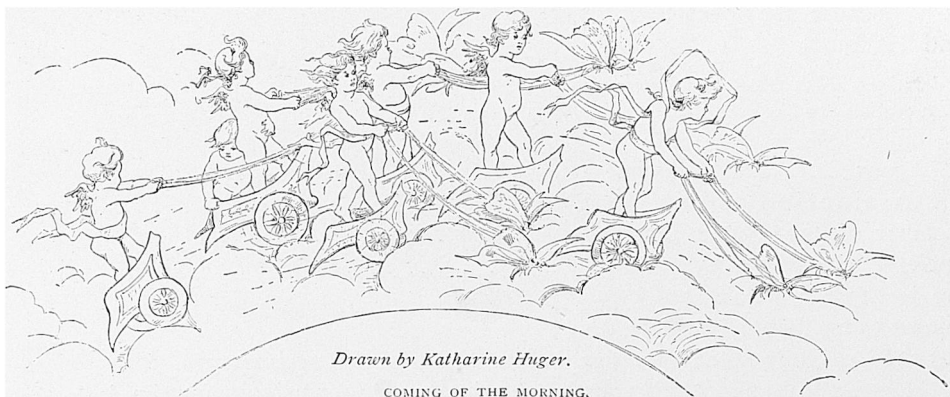
gifted woman whose name will occur to the reader of this article, may seem an almost unpardonable omission. They have proved their right to wear the paint-bedaubed apron, and to thrust paint-brushes like Japanese hair-pins in their pretty Psyche knots, for in nearly every woman who paints, as was said of Madeleine Lemaire, there are two women: "the woman of the drawing-room, who smiles at compliments, and the atelier woman, who will not listen to them." They have won their place in art without slighting a single womanly duty or losing a single womanly charm.

In still life women have done some re-



Drawn by Maud Stumm.

IN GREEK ATTIRE.

*Drawn by Katharine Huger.*

COMING OF THE MORNING.

markable work. Claude Raguet Hirst, who, by the way, is generally supposed to be a man, has made a reputation for "bachelor subjects," collections of bachelor comforts, particularly pipes and rare old volumes (copying the worn and stained places exactly). Two such pictures were in the spring water-color exhibition, suggestive of college life, the toil and solace of the book-worm and the grind.

*Drawn by Emily S. Mann.*

OLD FISH HOUSE.

Frances Catherine Challenor is a student of still life and flowers, with a preference for Venetian glass and all delicate and exquisite objects, and possesses a fine touch in representing them.

Frances S. Carlin paints roses in a broad and simple manner, but has lately made very acceptable studies of the homes of French peasants and of the peasants themselves.

Mary E. Hart has made the violets her very

*Drawn by Mary R. Williams.*

A FRIENDLY SITTING.

*Drawn by Frieda Weller Redmond.*

WHEN THE FROST IS ON THE PUMPKIN.

own, because she loves them and has found

A daintiness about these early flowers
That touches one like poetry.

Agnes D. Abbatt enjoys the distinction of being a member of the Water Color Society. Her flower paintings are too well and favorably known to need comment here, but she has lately taken up a new line in landscape and architecture.

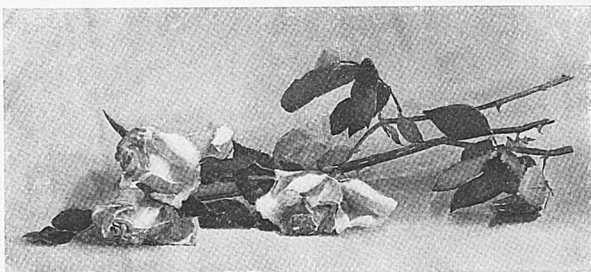
Margarette Lippincott is frankly and simply a flower painter, for she feels that "no more delightful practice can be found than in the rich warm hues of flowers."

Maud Stumm, though successful in this line, enjoys most of all studying the figure in Grecian drapery. Frieda Redmond uses flowers decoratively, and loves the freedom given her by large wall spaces. Josephine Cook treats a rose tenderly, as do Mrs. E. M. Scott and Mrs. Dillon, as though it were a *gage d'amour*.

The sweetest flower that grows
I give you e'er we part ;
To you it is a rose
To me it is my heart.

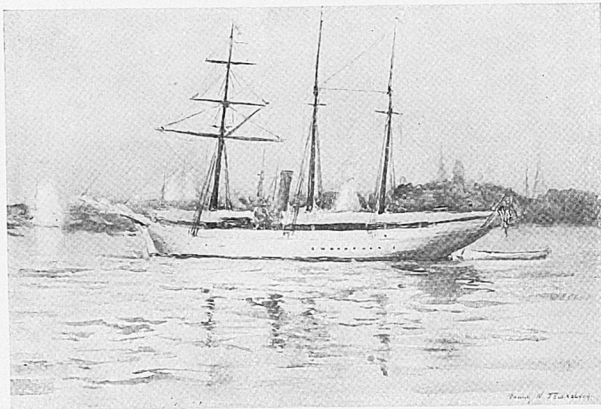
This indeed can be said of nearly all of woman's work in art. To the critic the can-

vas is a display of brilliant virtuosity ; to the artist, more particularly if she be a woman, it is often her heart.



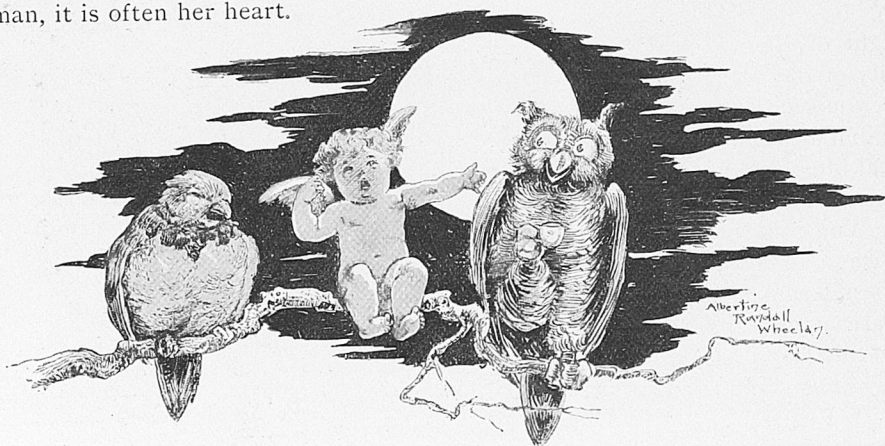
Drawn by Josephine Cook.

FALLEN QUEENS.



Drawn by Fanny Tewksbury.

YACHT "SAGAMORE."



Drawn by Albertine Randall Wheelan.

"OH, DON'T GO! IT'S EARLY!"